# THROVGH THE AGES

DECEMBER, 1926

"Life still hath one romance that naught can bury—
Not Time himself, who coffins Life's romances—
For still will Christmas gild the year's mischances,
If Childhood comes, as here, to make him merry."

—WATTS-DUNTON.

# THROVGH THE AGES

VOL. 4 DECEMBER, 1926 NO. 8

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Entrance to the Security Benefit Association Building, Topeka, Kansas.
Walter Earl Glover, Topeka, architect.

THROVGH THE AGES

A Monthly Magazine devoted to the uses of Marble - its universal adaptability, beauty, permanency and economy.

VOL. 4 DECEMBER, 1926 NO. 8

# QUANTITY PRODUCTION PRINCIPLES IN BANKING

**Their Practical Application is Illustrated by the Interior of a Washington, D.C., Bank**

*By* ALFRED C. BOSSOM

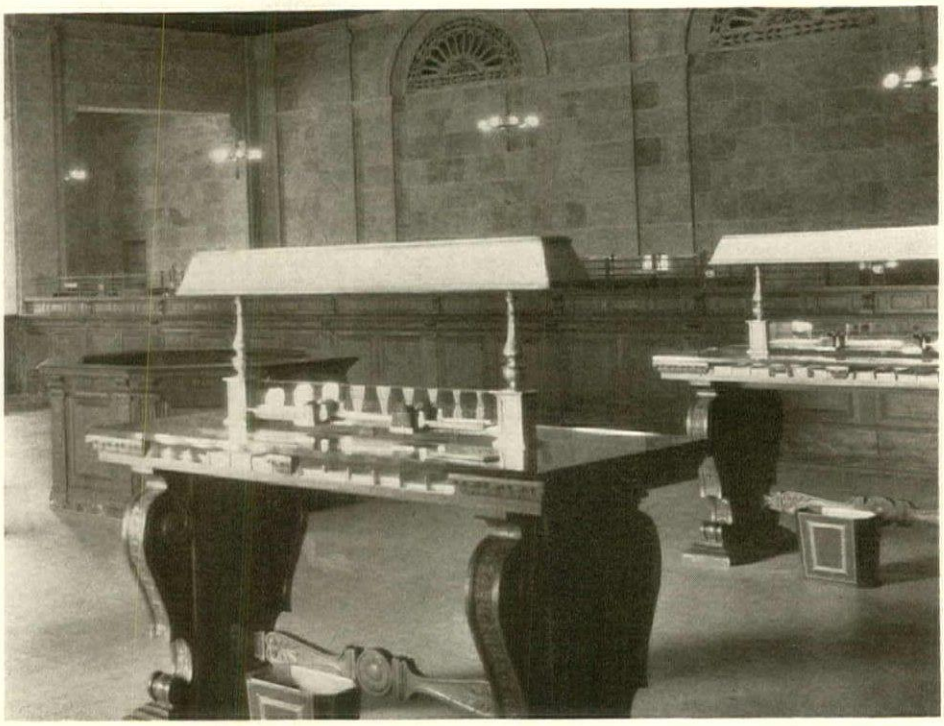
WHEN Henry Ford made his machines that, by their sterling performances and their astonishingly low prices, set many tongues to wagging, he began to educate the world to the qualities and advantages of quantity production. The master automobile maker had analyzed his problem, investigated the materials that could be adopted for certain parts of his machine and made them accordingly. He used steel of one consistency for his piston rods, another consistency for his hood, and a third for his wheels. In other words, he found what the need was in each individual case and supplied it so as to obtain the utmost wear out of the product he was supplying to the world.

A great many bankers have set their minds to finding out how these same principles might be advantageously adapted to their banking homes, and with the help of the bank architects, are beginning to solve the problem.

The walls of their buildings are considered as an entity of permanence. The older-day suggestion of painted plaster no longer brings the pleasant response from the thoughtful banker. He feels that a more enduring material is essential. Stone or marble alone supply this need; and as the latter offers the utmost in surface beauty and range of colors, it is naturally preferred. It is no exaggeration to state that fully 75 per cent of the best banks today line their banking rooms with marble that will literally carry down through the ages of the bank's life.

The floor also has reached the realm of permanence. Bankers have realized that a good looking floor is often seen, even though subconsciously, by the man who is looking down to count his money, and so they have capitalized this possible center of interest. Marble supplies the need for beauty and endures the strain of constant wear, hence it has made rapid strides towards becoming universally used.

The advantages of a fine exterior are none



General view of Federal American National Bank, showing omission of all screens.
Alfred C. Bossom, New York, architect.

the less important because they are mentioned last. Here, too, the "Ford" principles of material selection are beginning to be applied. We see more and more banks being built of marble even in the smaller towns. Such a structure when suitably designed is like the light alluded to in the Bible; it cannot be hid, and stands up to the public gaze twenty-four hours a day, symbolic of strength, security and durability—qualities that no good bank can possibly be without, and exist.

Since the war time, practically every bank has materially increased its business; likewise, real estate adjacent to banks has correspondingly increased in value and in difficulty of acquisition. So much so that when the banker wishes to expand, he finds the gentleman next door literally has a gun pointing at his banker's head. The neighbor is sure that unless the bank deposits get more space, the bank will literally burst with prosperity.

This situation has caused a great deal of hard thinking, and incidentally it has led one banker, at least, to adopt a unique banking-room arrangement. Mr. John Poole, President of the Federal American National Bank at Washington, although not now faced with this expansion problem, was looking ahead in the interests of his institution. With the aid of his architect, Alfred C. Bossom, he found the answer.

The bank screen of yesterday required paying tellers who were in contact with the public to have anywhere from six to eight feet of counter per person. The new bank screen worked out in the Federal American National Bank at Washington has reduced this amount of space to about four feet per teller, and accomplished it without in any way interfering with absolutely clear vision. With this new banking screen arrangement, a banker can get about one-third more available space out of his existing real estate; he can give far more satisfaction to his custom-

ers; he can get equal security for his funds; and he can improve the appearance of his banking room fully 100 per cent.

This revolutionary innovation is slowly beginning to be appreciated throughout the country from Maine to Florida. Bankers are looking into the latest development in banking room design with more than a casual interest, for it gives promise of enabling them to do what in the past seemed impossible.

This new banking counter arrangement is not only different from former plans but it also provides for modification of itself. The space occupied today by offices, may tomorrow by a slight addition to its upper structure be made suitable for a teller or bookkeeper without the abandonment of any expensive features or material or the disregarding of that workmanship that has caused many a banker often to wonder why an architect had to design beautiful screens.

In this bank, placed on the second floor, the very easily mounted and thoroughly durable stairs play a very important part, for visitors enter the bank up a wide marble stone-walled staircase without being conscious of any physical effort, since their attention is attracted by the beauty of the marble surfaces and the attractiveness of the ceilings. At the top of the stairs, they find themselves in a large, airy, light room, free from interrupting columns, above the ground floor, noise and dust. Here is a situation such as few ground floor banks can boast. The special advantages of this banking room have been worked out, as we have already mentioned, largely by the very active interest of the president himself.

Detail of back of counters, Federal American National Bank, Washington, D.C.
Alfred C. Bossom, New York, architect.

This nine-story structure is the latest addition to Hammond's business sector.

# THE NEW HOME OF THE FIRST TRUST AND SAVINGS BANK, HAMMOND, INDIANA

### Travertine Predominates in the Banking Room; Napoleon Gray Marble is Used in the Office Portions

THE district bordering Lake Michigan on the south has become one of the world's greatest manufacturing and industrial areas. Its rapidly growing cities are the melting pot of all races; and its furnaces and factories are the means of livelihood for thousands of prosperous, contented workmen who are acquiring comfortable homes of modern design and substantial construction. Many cities in this territory, like Hammond, Indiana, have become in a comparatively short time important centers of banking, manufacturing and general business activities, and their merchants and bankers are erecting business homes that are genuine assets to their respective communities.

In Hammond a new building has recently been constructed to house the Consolidated First National and First Trust & Savings Banks, to be known as the First Trust Building. The structure is an epitome of the industrial and commercial progress of this district, and reflects in its dignified and substantial lines the unfaltering confidences of the bank in the future of this community. Business and professional men of Hammond were quick to realize the advantages of a thoroughly modern office structure, with the result that the rental space in the build-

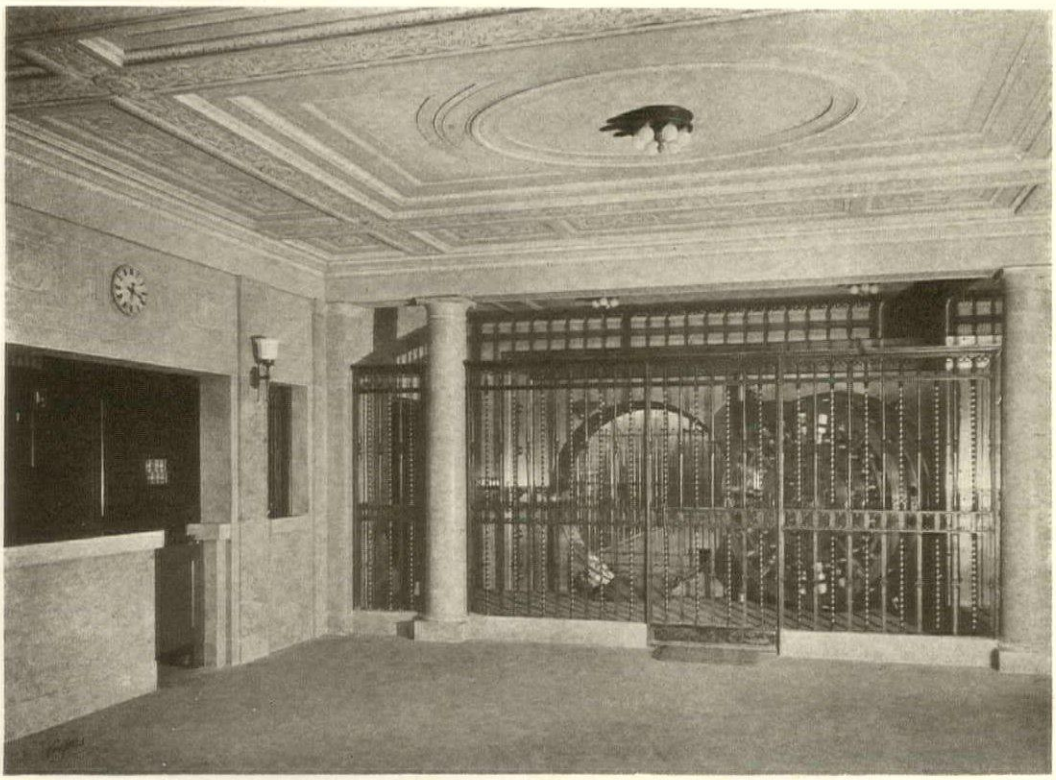
ing was 90 per cent leased on the day of the formal opening, January 1, 1926.

The design, engineering and construction management for the entire building and banking quarters was handled by the Weary and Alford Company of Chicago, an organization, incidentally, that is now entering its thirty-third year of continuous activity in the design and execution of bank and office buildings.

The structure is nine stories in height, facing about 83 feet on Homan Avenue, the main business artery, and about 155 feet on Fayette Street. It is of the most modern fireproof steel construction, with exterior in gray limestone over a base of polished

Main banking room, First Trust and Savings Bank, Hammond, Indiana.
Weary and Alford Company, Chicago, architects.

Entrance lobby of the First Trust Building, Hammond, Indiana. The floors and walls are of Roman Travertine; the bases are Black and Gold marble. Weary and Alford Company, Chicago, architects.

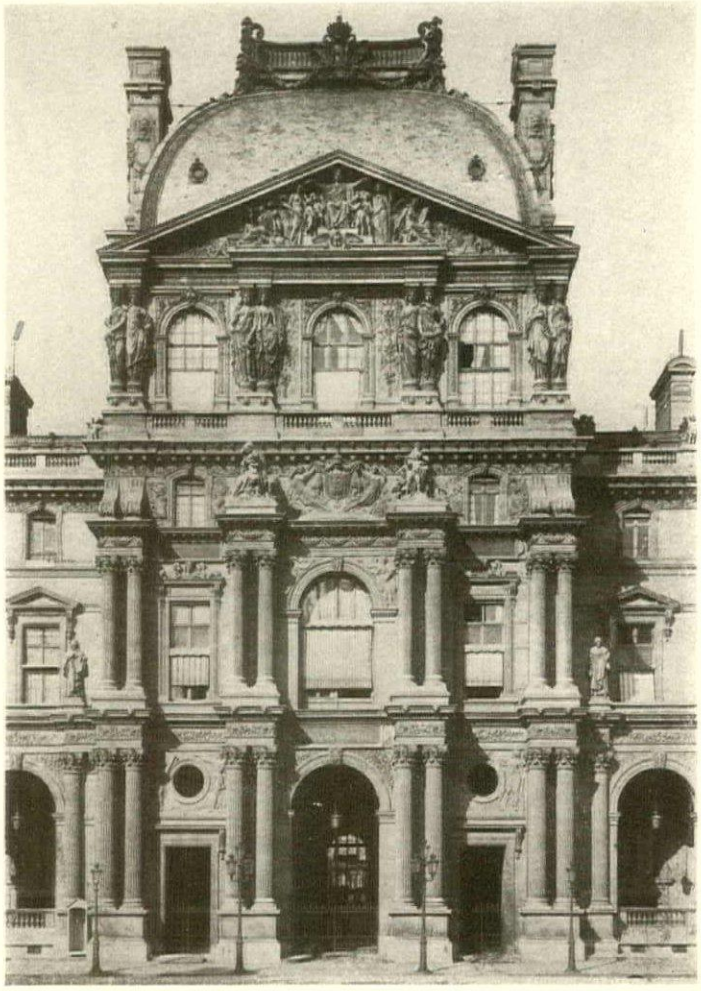


Safe deposit lobby in the First Trust and Savings Bank, Hammond, Indiana.
Weary and Alford, Chicago, architects.

granite. Two high-speed electric passenger elevators equipped with the latest improved safety devices serve the seven floors of offices. Every office has outside light and is tastefully decorated and finished in genuine American walnut. The toilets, corridor wainscoting and corridor floors in the office portion are of Napoleon Gray marble, with cove base and floor border of York Fossil. The floors and walls of the elevator lobby on the main floor are of select Roman Travertine with base courses of Black and Gold marble.

The bank occupies the ground floor, basement and part of the second floor, and it possesses one of the most complete and modern equipments in the Middle West. The main banking room is unusually spacious, with a lofty ceiling and ample window openings, a combination that insures a maximum amount of daylight in all parts of the public and working spaces. The design and decorative features of the banking interior were inspired by the period of the Italian Renaissance and contain a wealth of interesting detail. The main ceiling is worthy of special mention, as it is executed in genuine English oak, with a rich antique polychrome decoration in the Italian style.

The walls and columns in the main banking room are sheathed in their entirety with Roman Travertine, with beautifully carved mouldings and capitals. The counter screen ledges and bases are of carefully selected and matched Hauteville marble with bases of Black and Gold marble. All floors throughout the banking section are of pink buff Kasota stone. The Directors' Room is paneled in English oak and contains as its predominating feature a beautifully carved mantel of English Bath stone, a material that is used more frequently in New England and the Middle Atlantic States than in the Middle West.



Pavilion of Richelieu, Palace of the Louvre, Paris.

# FRENCH RENAISSANCE ARCHITECTURE

## The Style of Louis XIV

PART I

JUST as the reign of Louis XIV divides naturally into three political periods, so it falls into a threefold division in its architecture. The first is marked by a preparatory activity, during which the rationalistic idea that came into being during the preceding era was manifested by a pure classicism and "the increase of refinement and concentration, the decline of the Flemish barocco influence and the formation out of conflicting tendencies of a new style."

Up to this time the French builder had not fully grasped the underlying idea of classical art that a design should be a unit. Group effects in classical detail had been the aim. The use of small superposed orders had been common, but it is significant that "no important instance of the giant order occurs in France for half a century after Henry IV's additions to the Louvre and Tuileries, or a

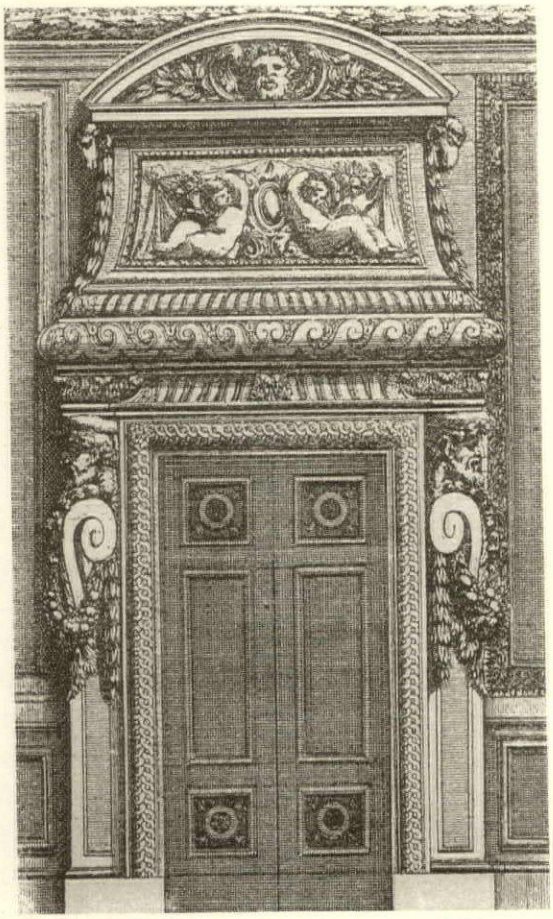
Illustrations courtesy Mr. Thomas Machen, architect, Baltimore

logical use of it by a Frenchman at any time before 1665." (Ward.)

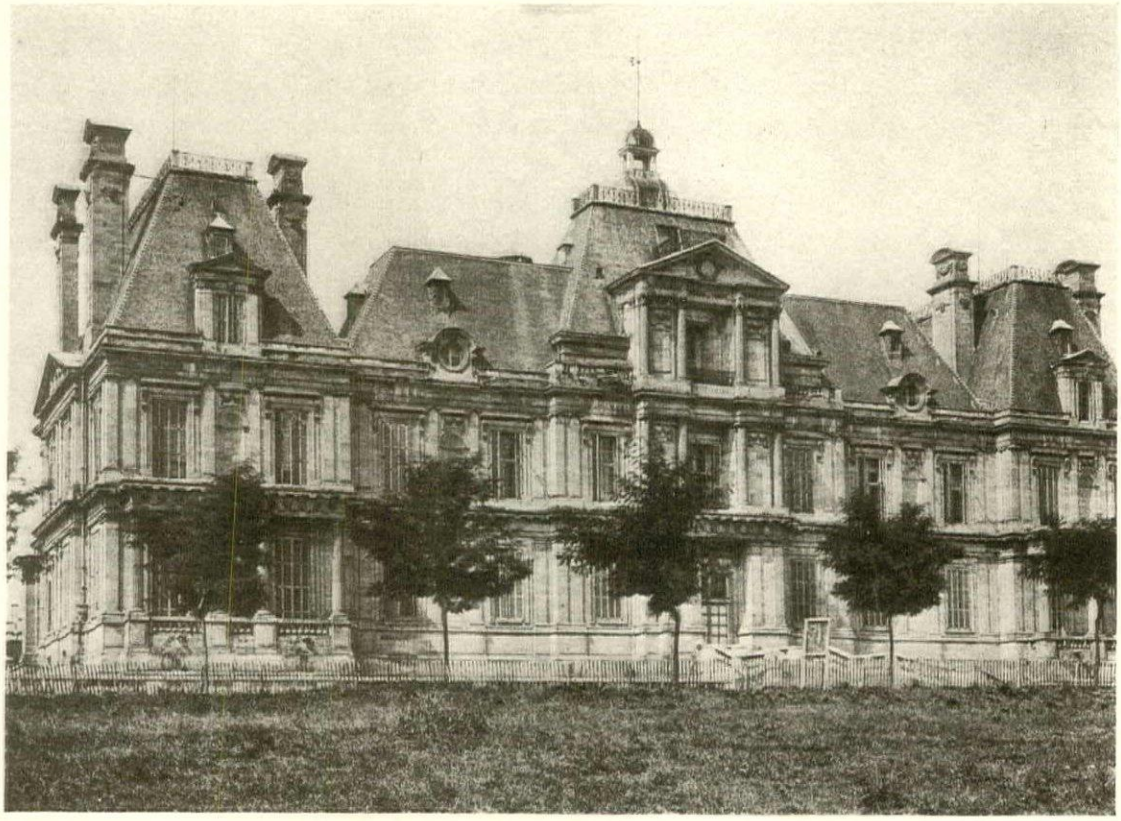
This first period of the style of Louis XIV lasted from about 1630 to 1650, and was distinguished by the erection of a number of fine mansions in and about Paris, which was still the headquarters of the court. These private homes showed a greater specialization in the use of rooms, so that into the plans there began to be incorporated such chambers as the *salle à manger* and the *salon*. Wings often were two rooms deep instead of one, with light only on one side, and the stairway was often placed at the corner, at the junction of the wings. Small dormers behind balustrades and pediments the full width of pavilions soon became common.

F. Mansart, Le Muet, Louis le Vau and Jean Marot designed many hotels of well-balanced composition and genuine originality. The country houses of the period show a great similarity, differing chiefly in the treatment of the central portions. While some of them, as at Bernis and Maisons, had a central pavilion that occupied more than a third of the main block and was taller than the end wings, others had the main block unbroken by any central feature, as evidenced at Fayelle and at Chaville.

The château of Maisons, built by Mansart (1642–51) for René de Longueil, was influenced by Coulommier and the Luxembourg. It affords an excellent chance to point out certain differences between the styles of Louis XIII and Louis XIV. There is a readily apparent refinement of detail and ornament, especially in the system of coupled pilasters, variously grouped, with some of



Doorway in the style of early Louis XIV.



Château of Maisons showing the façade toward the gardens. It was designed by François Mansart for de Longueil, one of Richelieu's ministers and was erected during the years 1642-51.

the intercolumniations relieved by niches, and with delicate carvings freely introduced. The building has three blocks, each with a separate roof, and the central pavilion is accentuated by a meritorious pedimented attic carried up at back and front, forming a lofty pyramidal mass that is balanced in the wings by such devices as pedimented arched recesses and projecting porches. On the whole, there is less concentration than in the Orleans wing at Blois, and the perfection of the individual parts is obviously the aim even at the expense of general unity.

Le Vau's châteaux and those by Cottart and Marot conformed in a broad way to the same type—long, low lines, with a large salon, sometimes central and sometimes toward the garden with its long axis in the line of the principal suite, often with a square-columned vestibule flanked by side staircases. Some of these edifices are of noble design, though often marred by clumsiness, as in the sprawling dome over the salon at Vaux-le-Vicomte, and the unhappy use of the great and small orders on the entrance front of the same structure.

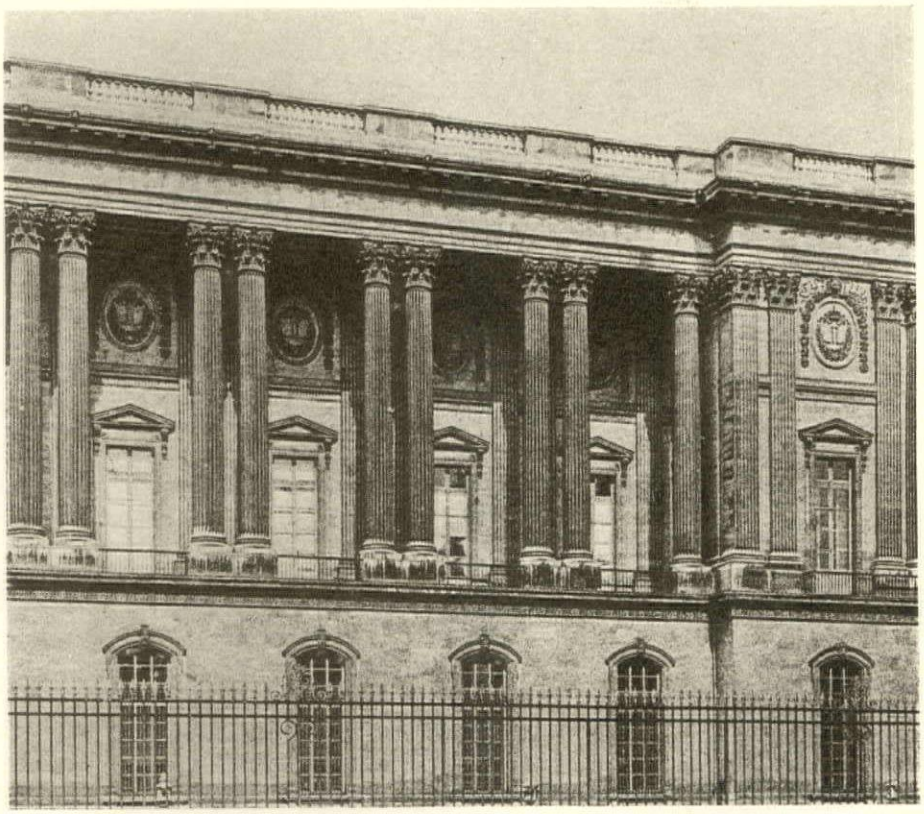
Decoration had not yet begun to show a tendency to barocco under the influence of the Italian contemporaries, Bernini and Pietro da Cortona. It was of greater refinement in profile and enrichments than the sumptuous style of Louis XIII, and of even a more massive character. Mouldings were often of full convex sections, and architraves and members forming frames to panels and openings are broad and bold.

"Internally," says Ward, "the use of permanent decorations for walls and of

plastered ceilings became more general. If tapestry was used, it was often stretched like a painting in a fixed frame. The main beams were often concealed as well as the joists. Doorways increased in size, but the great chimneypiece reaching from floor to ceiling became rarer, the breast being often disguised. Large use was made of modelled stucco, of gilt metal ornaments and fittings, and stair balustrades in wrought metal made their appearance. Marbles of various colors and enriched with inlay were employed, not only for floors and chimneypieces, but also for pilasters, dadoes, and wall coverings. Full rich color schemes with gilding in different tones are general.

"The decoration of a room is a clearly thought out symmetrical and carefully balanced scheme, distributed into large well-defined divisions, and these sometimes subdivided into smaller compartments. There is a masculine squareness about the design as a whole, and the panels are usually of simple geometrical form. The barocco influence manifests itself, apart from the character of the paintings and sculpture, chiefly in such things as the rounding off of the top of a panel or the softening of its angles into quadrants, the breaking of a lintel or arch by a shell or scroll, a wreath festooned across the angle of a frame, a cherub peeping over a string, a cartouche or a genius disguising the mitre of coved ceiling. But, however luxuriant the ornament, the main lines are never obscured."

The second period of the style of Louis XIV, lasting roughly for the thirty-five years from 1650, is aptly characterized by the term "Le Grand Reigne" and is exemplified in such buildings as the Palaise de l'Institut, the world-famed colonnade of the Louvre, and Le Vau's work at Versailles. The former

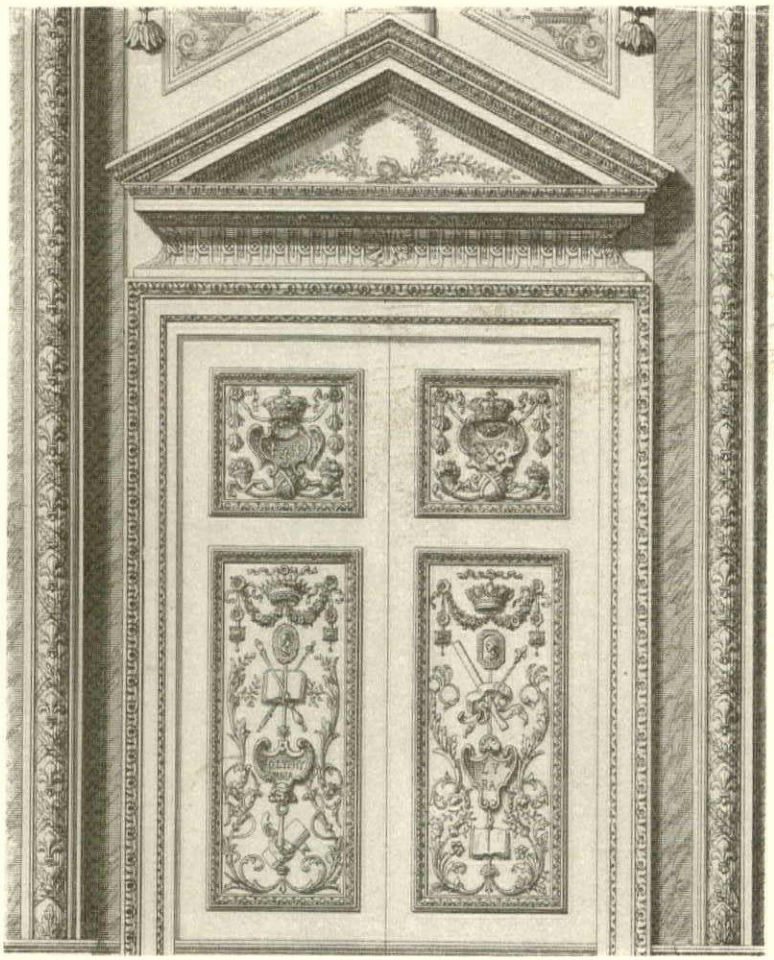


The colonnade of the Louvre, in Paris, showing the arrangement of the wall set back over the podium. This is the north end.

smacks somewhat of the past, because of its steep roofs, pavilion system and the emphasis upon each part, but the regality of the giant order and the dignity of the plan as a whole lift it to the level of the best creations of the time.

Perrault's design for the east front of the Louvre owed much to that famous Italian exponent of the barocco school, Giovanni Bernini, but he avoided the irregular spacing of pilasters and consoles, the smallness of the windows, the darkness of the court and the destruction of existing structures that were essential features of Bernini's scheme. The façade is about 565 feet long and 95 feet high from the ground level to the top of the balustrade, and divided into five vertical divisions. The narrow compartments at the center and ends serve as solid masses to balance the long intervening colonnades, which form the chief motive in the plan. From end to end there runs a balustrade that is broken only by the central pediment. It was intended originally to use pediments and other features over the end blocks, but these were afterward omitted.

Fluted Corinthian columns nearly 40 feet high, placed in pairs, were placed at the podium level; the wall above this basement is set back, and behind each column is a pilaster. Between the pilasters are large windows with pronounced pediments, over each of which is a huge medallion half-enclosed in a wreath. At the ends, deep

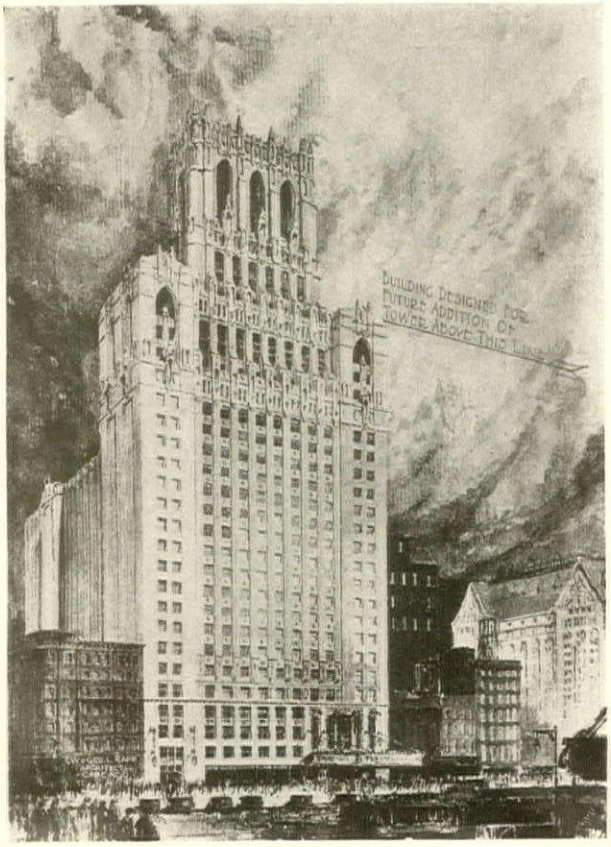


Door in the Gallery of Apollo at the Louvre.

Pulpit in St. Etienne-du-Mont, at Paris.

recesses containing great round-arched windows form, with engaged columns and well-placed pilasters, a finely conceived and noble design.

Present-day criticism of Perrault's scheme is usually confined to the central bay and its middle doorway. The arch to this opening springs from the main string; it breaks awkwardly into the principal story and this distraction is not lessened by the ornate decoration on the walls of the superstructure. Furthermore, the columns at this point are inordinately far apart, a treatment not wholly justified by the wall carvings or the long rectangular panels on the upper wall surface. "When, however," says Ward, "full allowance is made for all faults that can be found with the Louvre façade—and after all, such criticisms are mainly academic—it remains one of the noblest pieces of architecture in the world. For combined repose and majesty it is not surpassed by any building in France, and by very few in other countries. At the same time its influence on French design can hardly be exaggerated. It brought into fashion the practice of using the ground story as a podium for a giant order embracing the two upper stories, which became the accepted formula for all buildings of a public or palatial nature, and was generally used with the same spacing of two wide and three narrow divisions."




# THE CHICAGO MASONIC TEMPLE

### The Oriental Theater, in the Same Building, Contains Much Ornate Decoration and Novel Ornamentation

FOR many years the famous old Masonic Temple of twenty-one stories was Chicago's highest and most prominent structure. During the past decade the skyline of the great mid-western metropolis has assumed an altogether changed aspect and many new edifices have risen to detract from the importance of the older landmarks. Even the various Masonic Lodges themselves have now united together under one organization, with their respective halls, and erected a new Masonic Temple Building, recently completed on Randolph Street west of State Street, less than a block away from their former home.

This new temple, designed by C. W. and George L. Rapp, architects, is but twenty-three stories high, but in addition to the various lodge halls, it contains shops and an office building portion, as well as one of Chicago's largest and most modern theaters.

The street frontage taken up by the building is 140 feet. The exterior is of variegated stone, terra cotta and face brick with polished granite base. One impressive and outstanding feature of the pleasing and well-designed Gothic façade is the unique treatment of the flush side or lot line walls with panels, pointed arches and bands, arranged with black brick headers on one side and

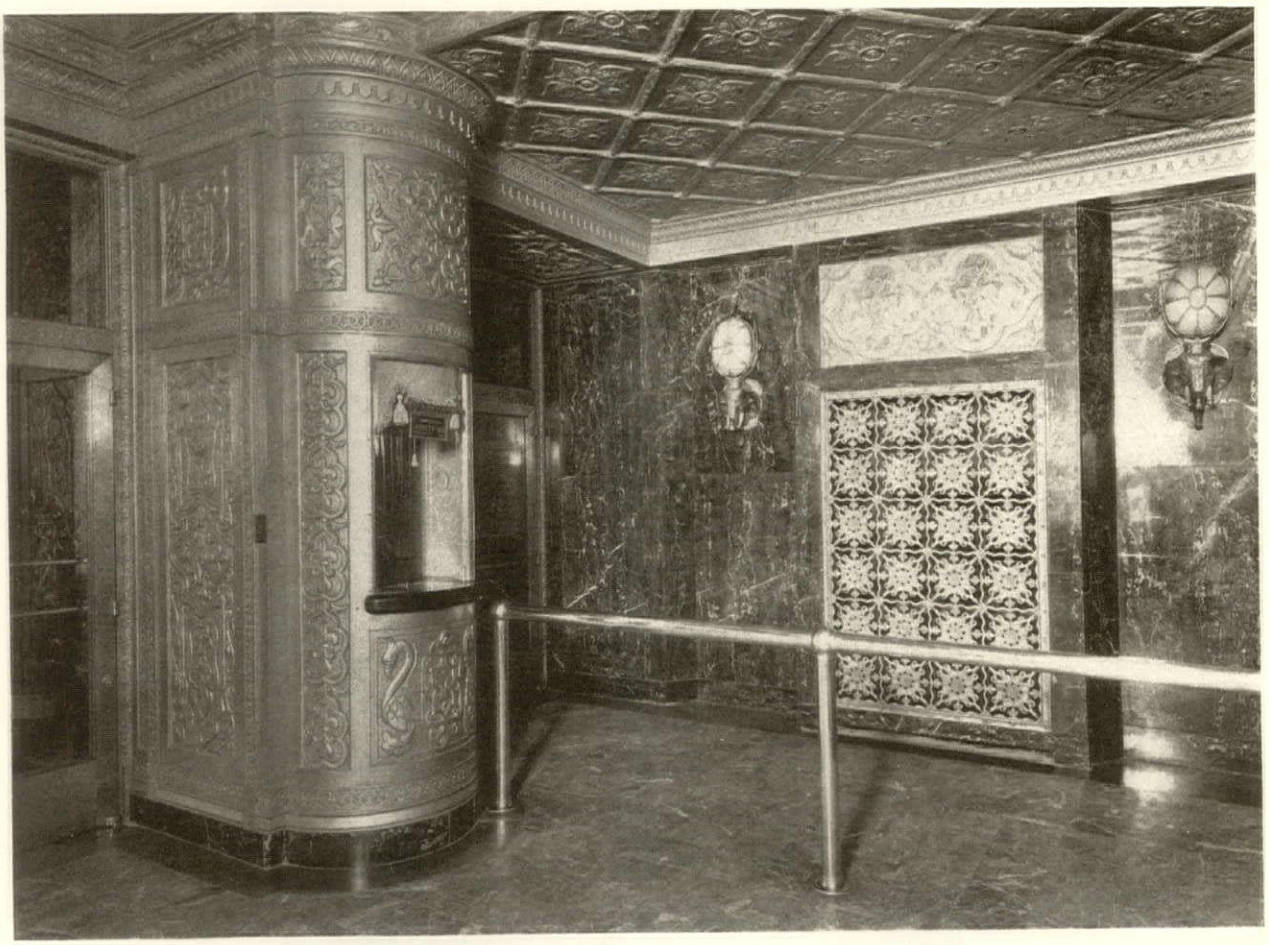
under the tops, giving the appearance of deep shadows or recessed reveals of windows, colonnades and sunken panels, contrasting with the adjoining body of buff-colored brick, but actually all entirely flush with the face of the wall.

There are twelve distinct lodge halls, with parlors and anterooms, and one large assembly and drill hall with a spectators' gallery, all located in the upper portion of the building over the theater and office building divisions. Kino booths for projection of moving pictures are provided in all halls, and adequate elevator service insures facility of movement from floor to floor.

The entrance vestibule to the fraternal and commercial building is very effectively designed with a Gray Tennessee marble floor. Brass strips separate and outline the borders, and Botticino marble, with coursed and broken ashlar range jointing, adorns the walls and ceiling of this entrance.

The spacious entrance or elevator lobby on the ground floor has a Gray Tennessee marble floor and border. The entire wall surface and the beam soffits in this lobby are of Botticino marble, enhancing the effect of the solid bronze elevator doors. The marble stairs in this lobby are also of Botticino, with the wall marble coursed as in the vestibule.

The elevator lobbies on the various floors throughout the building have Gray Tennes-

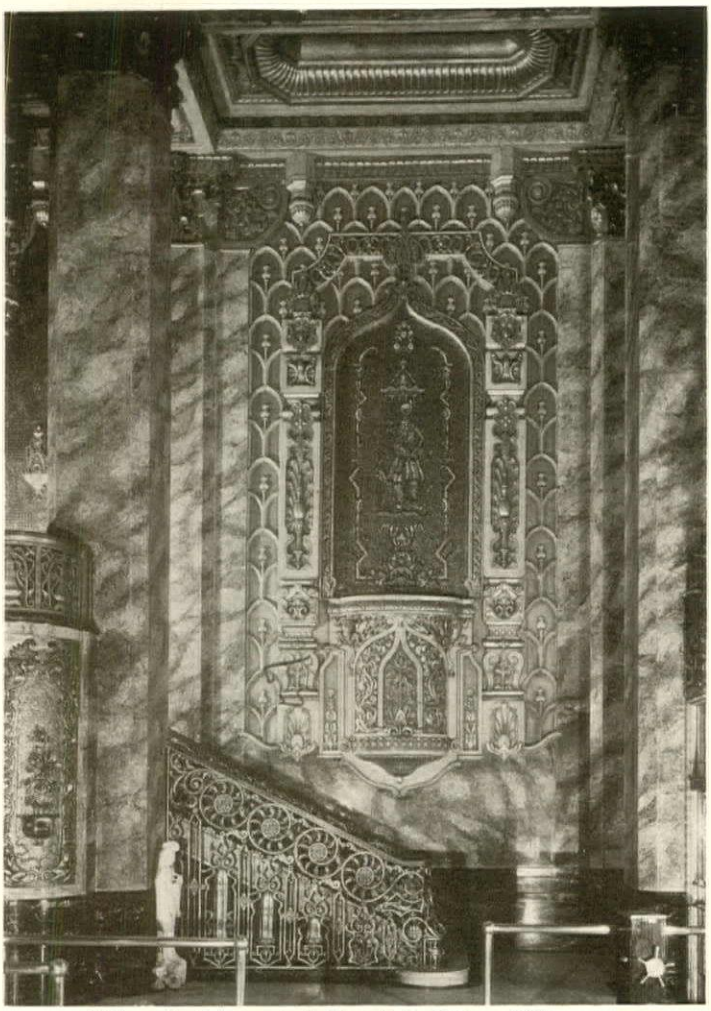


The ticket lobby to the Oriental Theater in the Masonic Temple, Chicago. C. W. and G. L. Rapp, Chicago, architects. The floor is Levanto marble with a Belgian Black base; the walls to the ceiling are Black and Gold marble.

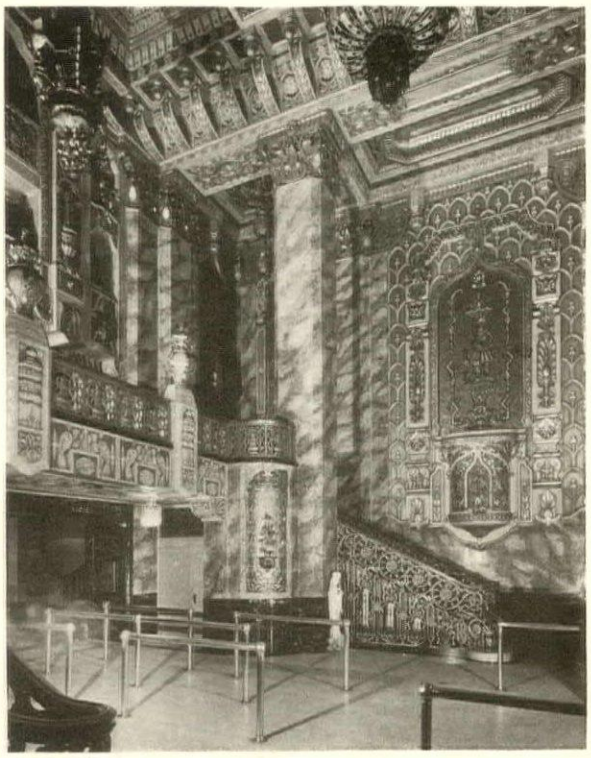
see marble floors and borders, and Alabama marble wainscot 4 feet 6 inches high. The public corridors and stairways on all floors have terrazzo floors made with imported marble chips; Alabama marble wainscots 4 feet 6 inches high give character to these portions, lower the upkeep cost and make it easy to keep them clean.

The "Oriental," located in the new Masonic Temple, is Chicago's most unique and original theater. It is an interesting example of Oriental art in all its splendor and ornamentation, and it contains many novel features in gorgeous colors and an intricate system of lighting effects. It has a seating capacity, including the entresol floor and balcony, for slightly under 4,000 people.

The exterior of the entrance on Randolph Street has a wealth of East Indian grotesque decoration around a large window over the sheltering canopy, the whole giving the effect of a grand Triumphal Arch. On the lower portion of the exterior box office, Black and Gold marble panels with Belgian Black shelf and caps are used, and the same colorful Black and Gold marble appears in panels set inside of ornamental iron frames on the face and side of the exterior piers at the entrance. This ticket lobby is 17 by 47 feet in area; it has a Levanto marble floor, bordered with black, and the walls, about 11 feet high, are sheathed to the ceiling in Black and Gold.



Side wall of the main lobby of the Oriental Theater, Masonic Temple, Chicago.

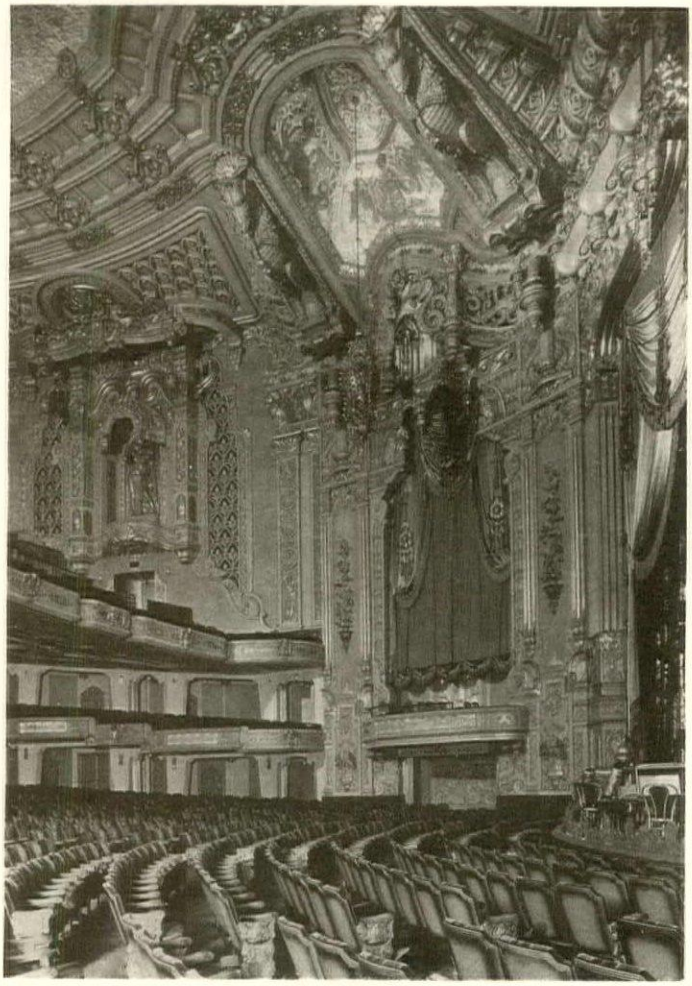


One end of the grand lobby in the Oriental Theater. The floor is Pink Tennessee; the walls have a 4-foot base of Black and Gold marble.

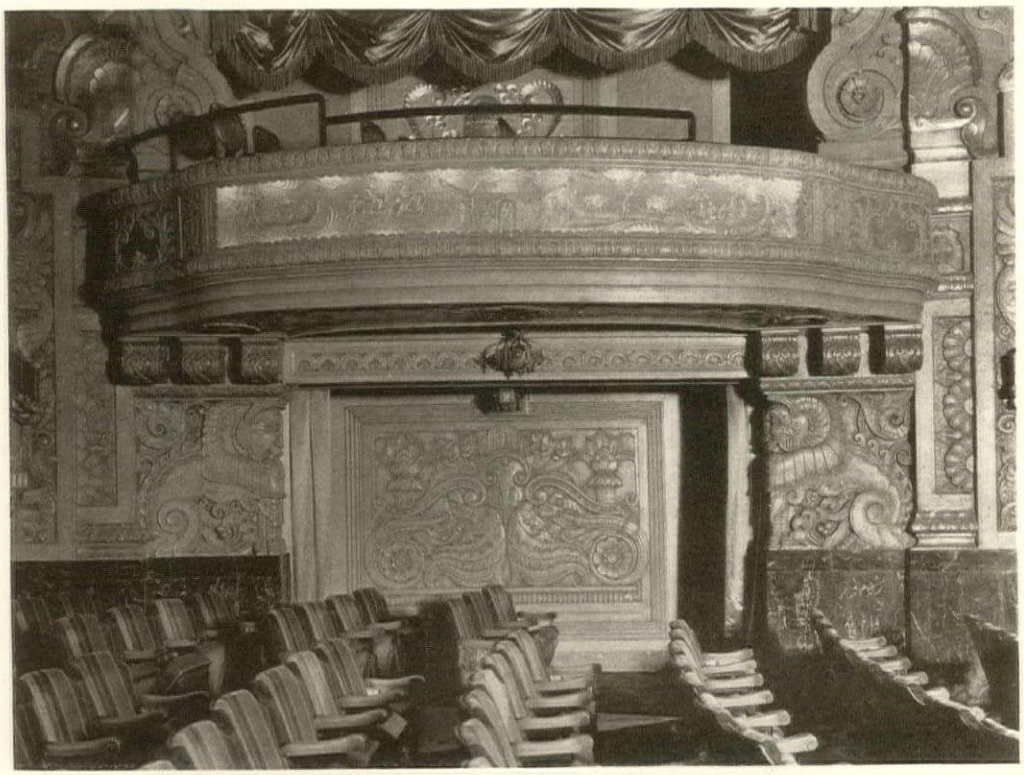
The main foyer in the Oriental Theater, Chicago. Note the extensive use of Black and Gold marble, in wall bases, pilasters and doorways.

The grand lobby is 35 by 47 feet, with three different levels of foyers overlooking its expanse of marble floor. This floor is of Pink Tennessee with a Belgian Black border and the walls up to a height of 4 feet have a four-member base of Black and Gold marble that provides a rich and enduring support for this magnificent Palace Hall of the Orient. The upper part of the walls are of scagliola, with ornamental plaster panels and mosaic tile niches, brilliantly illuminated by concealed lighting. The massive ceiling beams and enclosing ceiling panels and coffers are richly ornamented on all surfaces with a multitude of varying Eastern detail.

On either side of this lobby the grand stairs lead up to the entresol foyer above, meeting on and forming a balcony at the north end of the lobby. Another balcony occurs at the front or opposite end of the lobby over the ticket lobby. Above the north balcony is a group of oriental balconies on a landing leading to the upper balcony foyer and on this upper foyer is still another balcony, from which high level the public can look down upon this beautiful and exotic spectacle with the feeling that they are gazing into the nave of some ancient marble temple or palace of mysterious India. The grand stairs are magnificently designed in Pink Tennessee marble,



Partial view of auditorium, Oriental Theater.
C. W. and G. L. Rapp, Chicago, architects.



Organ screen box and base of proscenium arch, Oriental Theater. The elaborate sculpture vies with the Black and Gold marble to give an effect of exotic magnificence.

with Black and Gold strings, and the same material is used on the mezzanine landing at the end of the lobby connecting with the south stair lobby.

The grand foyer at the rear of the auditorium extends up through the entresol foyer above, with a balustrade around the well opening on the upper foyer from which interesting views of the foyer below are obtained. The walls in this grand foyer are embellished with marble wainscot, marble columns, oriental ornamented panels, and friezes. Mosaic mural scenes of original oriental fêtes and gala festivities allegorically displaying the life, pastimes and history of the Far East, decorate the walls of this foyer.

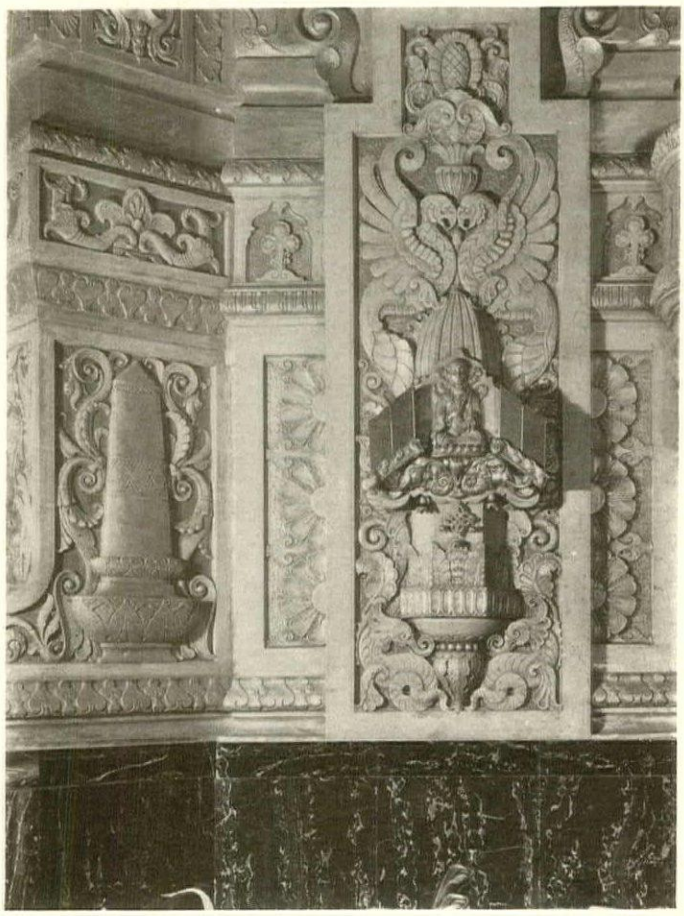
The architectural treatment of the auditorium is almost beyond description, with its intricacies of oriental magnificence, grotesques, dancers and Indian sculptured animal figures. The side walls of the auditorium are resplendent with lights back of colored glass around ornate canopied shrine-like niches. The proscenium arch, including the organ screens, is extremely well developed.

The Black and Gold marble bases of the proscenium arch walls on the stage and at the sides of the auditorium up to a height of 4 feet enhance the beauty and provide a substantial appearing support for the elaborately designed and highly ornamented plaster walls above. Of special interest are four prancing grotesque horses bracketed out 25 feet long on each side of the proscenium arch supporting the ceiling above the organ screen. Figures or statues of various oriental entertainers and magicians adorn numerous niches and panels in the auditorium. The front of the entresol balcony is cleverly illuminated with concealed lights. The ceiling of the auditorium is also of much interest with its

oriental treatment, and the concealed lighting effects on the wall and ceiling enhance and display all of the ornamentation to the best advantage. On the side walls of the auditorium at the balcony level under the main pilasters and exit doors, are placed Black and Gold marble bases that greatly accentuate the magnificence of the golden and richly decorative treatment of the walls.

The entire conception will recall the famous pageant of the East Indian Durbar, the most notable and most theatrical presentation of all India. A number of the architectural motifs are inspirations from the famous palaces temples and ancient edifices of the Orient including the Delhi, Bijapur, Agra, Ahmedabad, Ajmere and Akbar.

Both Pink Tennessee and Black and Gold marbles were used in abundance throughout the theater. The public stairs at each end of the grand foyer, the mezzanine foyer itself as well as its stairs leading up to the various balcony levels, are of these materials, and the public toilets on the balcony foyer level have marble floors, walls and stalls. In the women's cosmetic room there appears the sole instance, with the exception of the entrance vestibule, of the use of Botticino marble; it is seen in the wall wainscot and base. In all the public rooms in the basement, such as the men's and women's smoking and rest rooms, marble floors are used. The public toilets throughout the entire building, with the exception noted above, have Gray Tennessee marble floors and Alabama marble stalls and wainscots 7 feet high.



Detail of side wall of auditorium, Oriental Theater, Chicago.
The wall base, 4 feet high, is Black and Gold marble.

# *Where Light Is At a Premium*

BECAUSE of its extraordinary ability to diffuse all available light, marble offers to the architect a valuable aid in solving his problems of illumination.

This quality of translucence should receive particular consideration in those instances—such as office building corridors, safe deposit departments, etc.—where light is at a premium.

The Harwood Street vestibule of the Municipal Building, Dallas, Texas.
C. D. Hill & Company, architects.

# MARBLE IN THE BUILDINGS OF DALLAS

*By* L. W. Hickey
*Past President*, Texas Branch, A. G. C. of A.

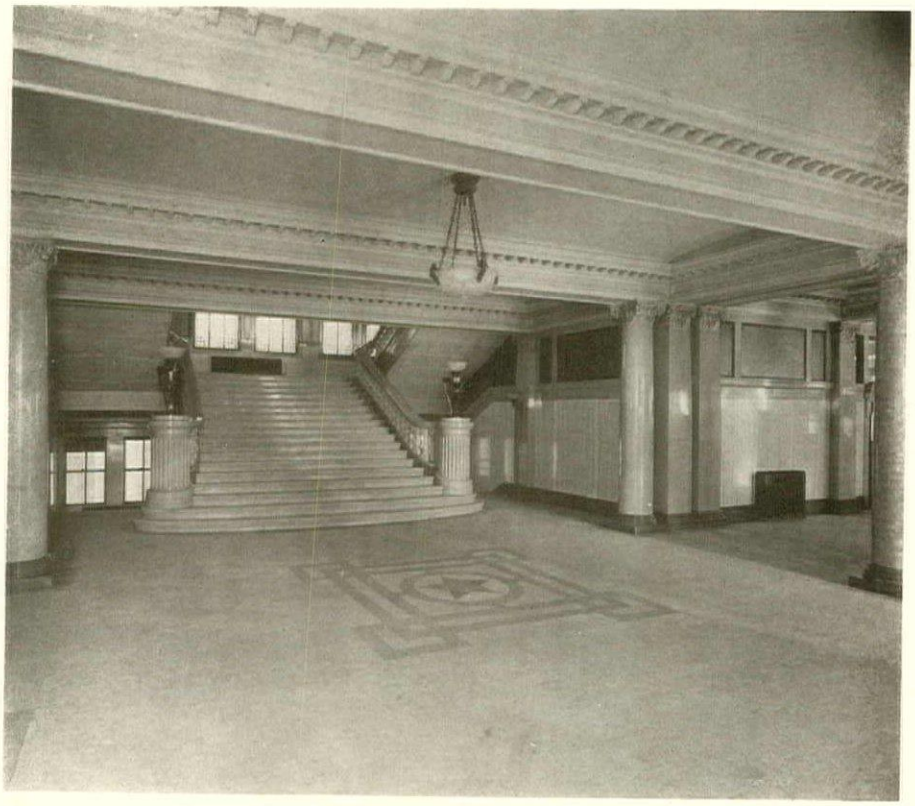
It is not to be denied that architecture always has been, and probably always will be, an indelible record of the character of the times. Much as people of the twentieth century are inclined to complacency upon the accomplishments of the first quarter of this century, candor will force those of them who are students of history to concede that there have been only two periods of architectural glory in the last 2500 years: the early Greek Classic, and the thirteenth century Gothic.

Each of these was a time when men's minds were lifted high above considerations of expediency and materialism; and, as they rose, the intellectual activity became cleaner

and clearer, and the general spirit of intense devotion and deep national loyalty had to find expression in honest, solid, yet withal inspiring and perhaps inspired, architecture. Such conditions quite precluded all of the shams and imitations to which the present superefficient and superficial times are prone; and one is delighted to see on every hand little signs that we are slowly learning the significance of history, and are beginning a great forward step in architecture by going back to that which the Classic and Gothic periods have been trying for centuries to teach us, and which we could have appreciated but would not—that is, stateliness, sublimity, beauty, and a fourth quality quite as important as these three, namely, honesty.

The noble Gothic cathedrals of a France not yet tainted with socialism were built of solid stone, not of wood-pulp painted and jointed to look like stone; the marble temples and public buildings of a Greece that was flushed with successful defense of their land against the invasion of the Medes and Persians were of real marble, and not of sheet bronze (which was then known and used) pressed and stamped to look like marble. And now, after the fripperies and futile vanities of centuries, there are distant

The main corridor of the Dallas Municipal Building extends about 180 feet in length, with walls and floor entirely of marble.



Main lobby and grand stairway on the first floor of the Dallas Municipal Building.

flashings and rumblings of discontent with the superefficiency, imitation, sham and the general competition to produce structures—so called—at a minimum cost per cubic foot. Someone has said that some of these structures would have been a better contribution to architecture if their cubic-foot cost had been zero; and there is little doubt that if this had been the case (in other words, if they had not been built at all), there are certain communities which might now be freed from the fate of looking for years at architectural monstrosities; and perhaps innocent investors would not be searching for someone to buy their second-mortgage real estate bonds at fifteen cents on the dollar.

Imitation is probably a very convincing form of flattery, but there is little sincerity and no intellectual value in it. It reveals a purpose of sharing improperly in the credit due another; and it is quite devoid of the inspired quality that existed in the work of the originator. What a difference in significance there is between the original "Kneeling Angel" executed in marble by Michelangelo, and 1,000 plaster of paris copies turned out, let us say, by a factory in Newark!

Granting that there have been built, or "promoted," many legitimately speculative buildings, there has been too much speculative construction, and it has to some extent had a bad economic effect on existing structures. A bank which has had a fine honorable record in its community, and plans to erect its own building for its increasing needs should go to the farthest possible limit in getting a structure that will, by its very abhorrence of shoddy design and detail, differentiate itself from its cheap, transitory, flimsy neighbors, some of which may have been erected with the single deliberate purpose of being unloaded upon someone. The design of such a bank building will then of necessity be stately, beautiful, substantial and honest; and, being so, it cannot help but appear solid and permanent. With such an appearance it will express integrity and will invite, doubtless create, confidence. Indeed it is becoming more and more the duty of those who have buildings constructed for their own needs to emphasize as far as they can the difference

between real construction that is a true addition to the wealth of a community, and illegitimate construction that is intended solely to make money for otherwise disinterested promoters.

Twenty-five years ago Dallas had emerged but a little from the circumstances of a frontier town. It is today recognized as the commercial center of the Southwest, a thriving, clean city of 300,000. The clear atmosphere of the North Texas praries is untainted with smoke and gas fumes, for coal consumption is comparatively nil; motive power for all industrial operations comes from electric plants and an apparently inexhaustible supply of oil and gas is obtained from the wells lying around the city at all points of the compass.

It is only a natural phenomenon that the early growth of Dallas was not conducive to that finer type of building that later was the rule rather than the exception. There are, however, several excellent examples of beauty and honesty in construction, with its resultant permanence, to prove that, despite the bustle of rapid growth, there were many who were thoughtful of good taste and future gratification. The Municipal Building, erected in 1913 under C. D. Hill & Company, architects (succeeded later by Coburn, Smith and Evans, architects), was a handsome five-story building costing $600,000 and occupying a site 100 feet wide by 200 feet long. This handsome structure contains an interior marble treatment that compares favorably with any of the newer installations in the West. Extending the full length of the building is a main corridor having an entrance at the south end from Commerce Street and at the north from Main Street. Crossing this corridor in the center is the main lobby, from which a stately stairway leads upward to the second floor, dividing into a reversed

Landing on main stairway leading to second floor, giving a glimpse of the second floor lobby, Dallas Municipal Building. The newels and hand rails are of Gray Tennessee, as are the treads and risers, all highly polished. The turned balusters are of Pink Listavena, similar to the wainscot of the walls. Pink Lepanto was used for the skirting and base of stairway strings. The body of the flooring is Pink Tennessee.

A view of the main lobby of the Dallas Municipal Building looking toward the elevator entrance. The columns and pilasters are of Gray Tennessee, marble; the wainscot is Pink Listavena, with a base of Pink Lepanto.

double flight at a half-way landing. This corridor is practically a marble street 180 feet long, its gleaming sides and glistening floor composed of Gray Tennessee, Pink Listavena and Pink Lepanto.

In the center of the main lobby floor, which has a field of 8 by 16 inch tiles, is a conventional star-center design; heavy columns and pilasters of Lepanto, with ornately carved caps of Gray Tennessee, support the ceiling beams, and the wainscot die of Pink Listavena is highly polished, the veining being perpendicular.

The newels of the stairway as well as the turned balusters are exceptionally striking; the entire flight, from the side entrance landing from the porte-cochère, to the second floor level one and a half stories above, is as fine an example of intelligent design and careful marble installation as may be found in the West.

With the impetus given toward high-class work by the construction of the Municipal Building, the American Exchange National Bank was impelled two or three years later to erect the first really fine large commercial structure in Texas. This bank was the largest institution of its kind in the state; and it properly assumed the lead in the field of new construction. It was the first tall building—it is nineteen stories high—to use Bedford limestone in this section of the country, and it is greatly to the credit of the American Exchange Bank that it was not satisfied simply with limestone on the street walls, but carried the same stone from base to cornice on all four sides of the building. The banking room, on the contrary, was designed in Texas

San Saba marble entirely. The railing seen on the mezzanine floor is one of the finest pieces of work in the Southwest. The architects for the building were Alfred C. Bossom, of New York, and Lang and Witchell, of Dallas, associated.

Dallas is the head of the Twelfth Federal Reserve District. The Federal Reserve Bank, built in 1920, has very much the same spirit as that of the American Exchange Bank, though of course the architectural style is entirely different. Wainscoting, fixtures and cages are all in Texas San Saba marble; the floor paving is of Gray Tennessee tiles. This building is the work of Graham, Anderson, Probst and White, of Chicago.

Another noteworthy departure from transitory work was the design of the Criminal Courts Building, an eight-story structure by H. A. Overbeck, built about 1914. Mr. Overbeck's description of this edifice follows:

"From an architectural standpoint, there is in my opinion no material that will give dignity to and enhance the beauty of a building as will marble. In planning the Dallas County Criminal Courts and Jail Building, erected in Dallas, Texas, in the years 1913 and 1914, I had in mind the usefulness of this material from the standpoint of durability. In selecting the marble for the building, I took into consideration the nature of this particular type of building. It was to be used for both Criminal and Justice Courts and also as a Jail Building. I selected a hard surface marble of good quality, one that would not readily show stains from

The Criminal Courts Building, Dallas; H. A. Overbeck, architect.
Regal Blue, Carrara and Georgia marbles were extensively used.

handprints or such misuses that so easily occur where people congregate as they do in a court building.

"The walls of the main entrance and entrance vestibule are of a Regal Blue marble. After passing through the entrance vestibule which has all its walls, pilasters, columns, etc., of marble, one enters the rotunda. The color scheme here is carried out by using Regal Blue for base and caps for wall panels, pilasters, columns, etc.; a Regal Blue floor border with a honed surface was chosen. The shafts of all pilasters and columns, all door trim, stringers of stairway, base of stairway and newels (the stairway runs from the rotunda on the first floor to the foyer on the second floor) are of Dark Carrara Italian marble. The panels between the pilasters, the balustrades, the handrail, the stair risers, and the soffits of the stairway from the first to the second floor are of light Carrara Italian Marble. The stair treads and platform of the stairway from the first floor to the second floor are of Light Creole Georgia marble, and after twelve years of continued service and hard usage, the wear is very slightly noticeable. This proves, in my opinion, the advisability of an architect using a good, hard surface marble for treads or floors where traffic will be exceedingly severe. The traffic on this stairway is exceptionally heavy, as it serves the two District Criminal Court rooms on the second floor.

"Italian marbles are used for the wainscot of the second-floor foyer and in the stairway to the third floor, though the treads of the latter and the floor borders of the foyer are of Georgia stock. The imported variety appears, too, in the wainscoting of the two Justice Court rooms, the two Criminal Court rooms, and in all the toilet rooms of the public parts of the building. Various quarters of the Jail proper contain marble. All of the interior marbles, after a usage of twelve years, are in as good condition today as when the building was first erected."

It is very significant, too, that the beauty and original color values of the marble installed in both the Municipal Building and the Criminal Courts Building is unfaded after a dozen years.

*(To be continued)*

In the Magnolia Petroleum Building, Dallas, the marble for a 6-foot wainscot in twenty-eight stories and fifty-two toilet rooms was fabricated and installed in four months. A. C. Bossom, architect.

# THE HOME OF THE STATE-PLANTERS BANK AND TRUST CO., IN RICHMOND

### The Largest Financial Institution in the City Was the Result of a Recent Merger

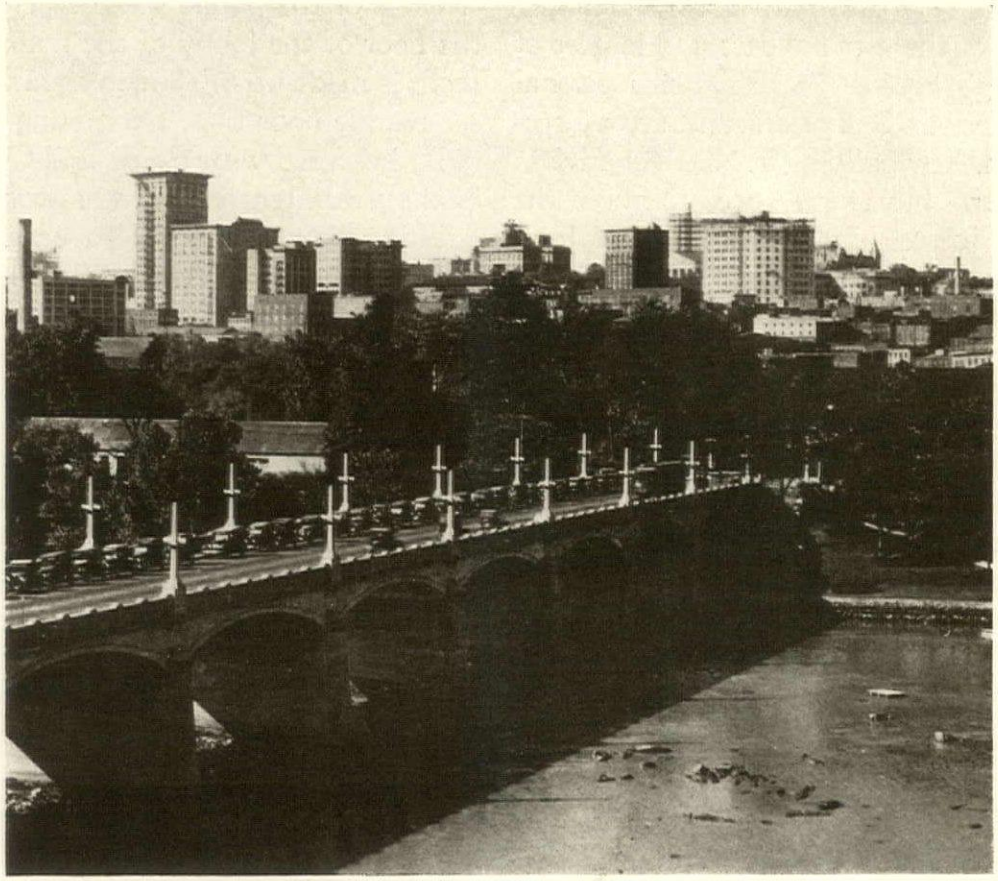
RICHMOND, Virginia, has a number of strong, well-managed banking institutions, and among them the State-Planters Bank and Trust Company is far from occupying a subordinate position. The history of the company parallels the story of the development of Richmond and, in some respects, Virginia and the entire South. It goes back to the days when the South was struggling to reconstruct its financial forces, shattered by the Civil War.

Virginia's banking system had been developing rapidly in the hopeful days just before the internecine strife began. The State banks were then banks of issue and in 1860 their position was so strong that their bank notes were at a very small discount in New York. When war began, however, these banks invested heavily in Confederate securities. The burning of Richmond and the fall of the Confederacy sounded the death-knell of the local banks, and the city was left to face the future without a single financial institution able to assist in the rebuilding of its crippled industries.

It was not until 1865 that provision for such assistance was arranged. In that year a group of prominent men, blessed with both vision and backbone, organized the Planters National Bank. The bank occupied the same site for sixty years, though in the course of time the original building was replaced by a better one, which in turn was remodelled and enlarged in 1920. This last

Lobby of the old Planters National Bank, Richmond, Va. This banking house has been closed since the merger.

The main banking room of the State-Planters Bank & Trust Co., Richmond, Va. The floor is Tennessee; the counters and wainscot, Tavernelle Claire.



Part of the skyline of Richmond, Virginia.

home of the Planters contained a marble lobby that was one of the largest and most beautiful in the city. The material—Tavernelle Claire—was brought from Italy and its highly polished creamy-yellow surface, scintillating with light, was generally admired.

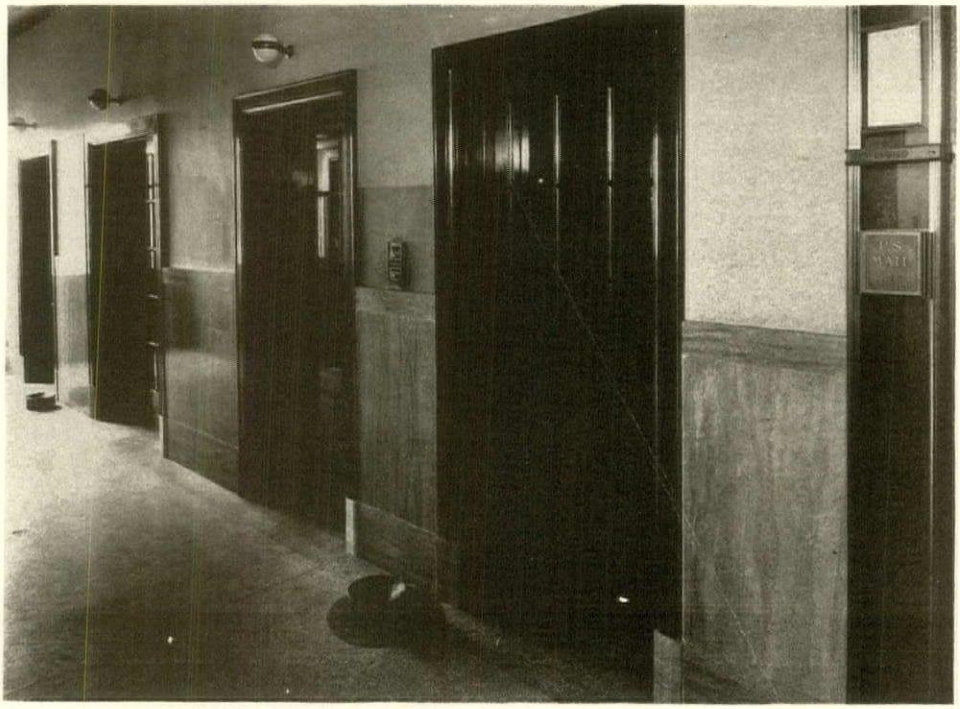
In 1871 another group of men established in a corner of a downtown dry goods store what was known as the State Bank of Virginia, and the following year saw the birth of still another financial institution, the City Bank of Richmond. These institutions had similar aims and so, when forty years later they united to form the National State and City Bank, it seemed a natural evolution.

Though the strength of the combination was great, it was seen in a few years that there was need for an even stronger banking organization and one that would have at its command more varied facilities for meeting the increasing demands of business development. One of the strongest trust companies in the southeast was then occupying a building at Ninth and Main Streets. In 1922, this company—the Old Dominion Trust Company—was merged to form the State and City Bank and Trust Company, the merger affording a capital and surplus of about $2,500,000, and resources of over $20,000,000.

The building occupied by the Old Dominion Trust Company in the very heart of the financial district was later razed and in its place, on a site about 100 by 105 feet in area, was erected a 14-story banking house and office building, of skeleton steel frame and fireproof construction. This was completed early in 1925.

On March 1, 1926, there was consummated a merger of these two oldest and largest of Richmond's banks—the Planters National and the State and City Bank and Trust Company. The new building at Ninth and Main Streets furnishes ample space to house the increased force. The architectural style of this structure is an adaptation of classic Renaissance to modern commercial requirements; it was designed by the New York firm of Clinton and Russell. The main entranceway to the bank is through an elaborate doorway set in a three-story recess. This recess is marked by four huge Ionic columns having an entablature that is incised with the name of the institution. Simple inserts of Black and Gold marble are used in the design of the street entrances and in certain of the large windows, contrasting pleasingly with the limestone fronts.

In the interior marble is appropriately and extensively used in such a manner as to enliven and enhance the beauty and attractiveness of the public spaces. The field of the floor of the lobby of the main banking room is made up of 18-inch square Tennessee marble floor tiles, alternating gray and pink, bordered with Black and Gold. The banking counters and the wainscot, which is 3 feet 6 inches high, are of Tavernelle Claire. The two entrance vestibules and the elevator lobby are also floored with Tennessee marble, and the walls and elevator fronts are faced, to the cornice line, with Tavernelle. The elevator halls on the upper stories have floors of marble terrazzo with simple borders, and wainscots 4 feet high of Napoleon Gray marble. This latter material has also been used in the toilets throughout the building. The structure is a popular one among those seeking office space, especially to that class of tenants who appreciate the value of an atmosphere of dignity and affluence. The offices have brought excellent rentals and no difficulty was experienced in leasing them promptly.



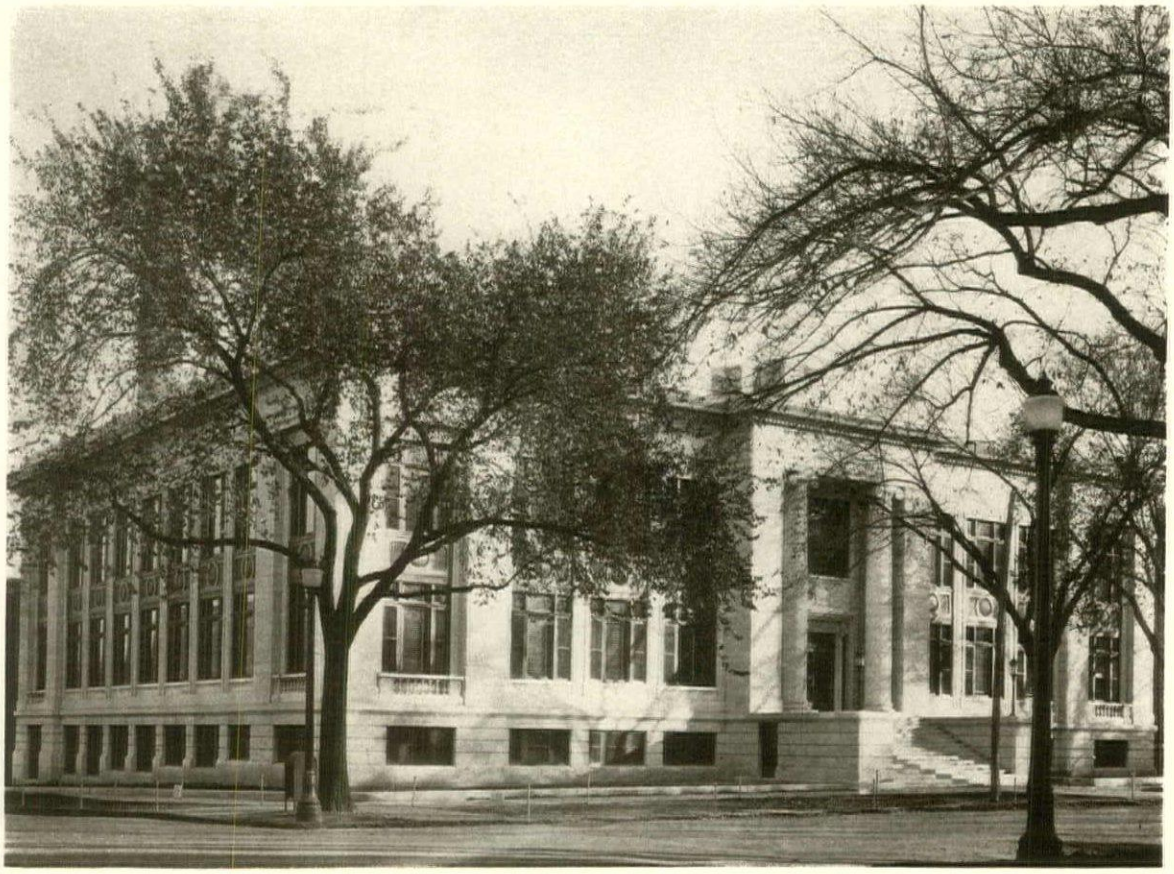
A typical upper elevator hall in the State-Planters Building, Richmond Virginia. The 4-foot wainscot is Napoleon Gray marble. Clinton and Russell, New York, architects.

# A SMALL TOWN COMMUNITY MAUSOLEUM

DURING the winter of 1925 there was erected at Great Bend, Kansas, a very interesting small town community mausoleum. The owners of the structure, the Community Mausoleum Company, of Kansas City, Missouri, were desirous of obtaining an interior that would be entirely in keeping with the use to which the building would be put. A dignified treatment was, of course, imperative; usually the first thought of the architect in such a contingency is to specify white marble, but it was felt in this instance that the unrelieved severity of such a surface, taken into conjunction with the mental attitude of those who would visit the mausoleum, might prove somewhat too cold and repellant.

The designers, the H. W. Underhill Construction Company, of Wichita, very intelligently selected a combination of marbles that would add to the very practical interior arrangements a color note that would be both warm and restrained.

The mausoleum is designed to accommodate 350 crypts, and the marble used for the crypt fronts and the wainscoting was Brocadillo, a material quarried in Vermont and having a light green vein on a white background. This marble extends to within 18 inches of the ceiling, in polished ashlar. The floor is of Pink Tennessee marble, laid in 8 by 16-inch tiles.



# THE SECURITY BENEFIT ASSOCIATION BUILDING OF TOPEKA, KANSAS

STANDING within a few blocks of the heart of the business district of Topeka, Kansas, there is an imposing two-story and basement building of classical design. The stranger, judging from its appearance of spacious dignity, would suppose this edifice to be a courthouse or some similar Municipal or Federal structure; it is, as a matter of fact, used for an entirely different purpose, for it is the home office building of the Security Benefit Association, a fraternal insurance company of Topeka.

The architect of the building was Walter Earl Glover, of Topeka. The exterior is composed entirely of Carthage marble and the soft gray of this material happily expresses the character of the architectural design. The beauty of the front elevation is further enhanced by the locust and other trees that stand along the abutting street and cause a play of light and shade upon the wall surfaces. A broad flight of marble steps leads from the street to the first floor level, and through a recessed entranceway. This recess is two stories in height; and massive Ionic columns, free standing at either side, give to this portion the effect of a shallow portico. The walls are broken out to em-

phasize this feature, and an elaborate sculptural design, consisting of a shield and cornucopias, forms a pediment above the main doorway. Other sculptural work is seen in the architrave of the well-designed portico.

The six-section windows are separated between the upper floors by panels of conventional design and the eight windows at each angle of the main story have marble balconies — a pleasing touch and a necessary relief to an otherwise rather severe fenestral treatment.

The lobby of the Security Benefit Building is about 30 feet square, and is wainscoted with Brocadillo marble, from the State of Vermont. From each side of this lobby rises a stairway built entirely of Brocadillo, the two flights meeting at a common landing on the floor above. Beneath the landing is a door framed in the same material; the broad strings and sturdy balustrade of the double flight form a graceful design with the marble lintel of the door and the wide wainscot of the room itself. The floors throughout the structure are of terrazzo, all of the color of American Verde Antique marble.

The building cost about $350,000; it is an interesting fact that though the amount of marble required in its construction was considerable, delivery of all of this material was made with only one piece broken.

Stairway in the lobby of the Security Benefit Association Building of Topeka, Kansas.
Walter Earl Glover, Topeka, architect.

# A LIST OF THE WORLD'S MARBLES

*By* J. J. McCLYMONT

*Note*—In a past issue, Mr. McClymont proposed, for the sake of convenience, to divide the different marbles into four groups. These arbitrary groupings were as follows:

GROUP A — Any marble or stone sold to the trade in fair-sized slabs or blocks of commercial size, rectangular shape and guaranteed by the seller to be sound, free from natural defects, that can be finished at a minimum cost, and sold to the consumer as sound marble.

GROUP B — Any marble or stone sold to the trade in slabs or blocks of fair or medium size, generally rectangular shape, guaranteed to be sound and free from natural defects, the finishing of which, because of texture, the size of slabs, the shape and size of blocks, is somewhat more expensive than those in Group A.

GROUP C — Any marble or stone that cannot be sold as sound but contains a minimum amount of natural defects, such as dry seams, old fractures, partially or completely healed surface voids, etc., to be treated by the manufacturer in the most approved manner, reinforced where necessary by liners on back or metal inlays and sold to the consumer as semi-sound marble.

GROUP D—All marble, stone and so-called serpentine marbles, and Onyx, which, by their peculiar formation are known to be fragile, such as Breccias and nearly all highly colored marbles and serpentines, and that are sold to the trade in irregular shaped blocks or slabs without a guarantee as to their soundness, treated by the manufacturer in the most approved manner, reinforced where necessary by liners on back or metal inlays and sold to the consumer as unsound marble.

*Schists*
Essentially the same as Hornblende.

*Schweyers Green* or Pennsylvania Green
See Sylvan Green.

*Scio Marble*
See Porta Santa.

*Scipio*
Quarried in Spain.
White blue veined.

*Scotch Serpentine*
See Alie Hills
Killin
Portsoy

*Scottish Marbles*
See Ballachulish
Dunbar
Iona
Skye

*Scritto*
See Bigio Antico Scritto

*Scritto Reticolato*
See Bigio Antico Scritto Reticolato.

*Scuro del Porto Venere*
Same as Portor.

*Scuro Macchiato*
See Giallo Antico Serangiato.

*Scuro di Arno*
Quarried near the banks of the Arno, Italy.
White with reddish veins. (Blagrove.)

*Scyrian*
Same as Skyros.

*Second Statuary*
White or creamish-white that contains clouds, veins or other blemishes that prohibit its use as Statuary.

*Second Statuary Italian*
See Italian Second Statuary.

*Second Statuary Rutland* or Rutland Second Statuary and Vermont Statuary.

Vermont Marble Company's Quarry, West Rutland, Vermont.

Milk white with faint grayish or yellow clouds.

Takes medium polish.

*Seine*

See Isabelle.

*Seissin Marbles*

See Breche de Seissen.

Quarried near Seissin, Isere, France.

Marbles from this vicinity are black. (Blagrove.)

*Selce* or Selix or Lapis Tusculanus.

Quarried from the extinct volcano, near Colonna.

Dark gray with white or yellowish crystal. This is a basaltic lava used by the Romans for paving their roads. (Pullen.)

Also known as Basaltic Lava, Lapis Siliceus, Lapis Silex and Selce from the extinct volcanoes of Latium (ancient name for a portion of central Italy), used principally for paving stone. The Capo di Bove Quarry and to some extent the quarries at Marino supply the modern demand for this stone.

*Select Light Cloud*

Clarendon's Quarry near West Rutland, Vermont.

Pure white with faint dark veins and clouds.

Takes medium polish.

*Selene*

Greek name for Luna (Italy).

*Seljeli Northland, Norway*

Town or village near which is located one of Norway's best known quarries.

*Semesanto A Breccia*

According to Corsi, this name was given to an ancient marble because of its resemblance to a paste of sugar plums having the form of seeds.

Pullen says: "The word Semesanto may possibly be derived from Semo Sancus, a Sabine divinity to whom statues may have been raised in this material."

According to Pullen, all varieties may be distinguished by the peculiar markings which have the appearance of having been splashed against the grain with chips of chalky white paint, the general hue is grayish-violet often flushed with red.

*Semesanto Pavonazzo*

Similar to the above with sharply defined and very minute pebbles splashed crosswise with angular spots of white.

*Semesanto Pavonazzo Giallo Breccia*

Similar in form but brownish-yellow.

*Semesanto Pavonazzo Minuto Breccia*

Chocolate ground with minute pebbles of faint lilac, mostly parallel and very closely set, a few irregularly streaked pale blue pebbles.

*Semesanto Pavonazzo Pallido Breccia*

Clouded pebbles of lilac and gray.

*Semesantone Bigio Breccia*

This ancient marble, probably one of the Semesantos, is described by Pullen as "Pebblets gray and a little larger."

*Semesantone Pavonazzo Breccia*

Lilac. (Pullen.)

*Semesantone Rosso Breccia*

Flushed with red. (Pullen.)

*Senantes (Lumachelle)*
Quarried near Senantes, Oise, France.
Yellow with gray fossils. (Blagrove.)

*Seneca Gray*
See Carthage Seneca Gray Veinless.

*Seneca Gray Veined*
See Carthage Gray Veined.

*Senonville*
Quarried in Meuse, France.
A soft oolitic limestone.
Light yellow with a reddish tint.

*Septarian Nodules* or Septaria, or Fossil Septaria.
Found in Weymouth, England, Wyoming, New York and Kansas.
Consists of impure carbonate of iron.
Dull brown gray with white and amber colored veins.
Not available in large slabs, used only for ornaments and small table tops.

*Sericite*
See Verdite.
A fibrous aggregate of Muscovite belonging to the Mica group of rocks.

*Serpentelo*
An ancient marble from an unknown quarry.
Red variegated.

*Serpentina*
The following list of ancient serpentines with descriptions is taken from H. W. Pullen's "Ancient Roman Marbles":

Serpentina Bigia—Dark green, covered with a fine network of pinkish-white and streaked with pure white.

Serpentina Bigia Verdastra—Two shades of semi-transparent olive green with metallic chips.

Serpentina Brecciata Nera—Yellowish-green with small angular fragments of greenish-brown.

Serpentina di Genova—Same as Verde di Genova.

Serpentina di Tebe—Light green scrawled with purple and flowered veins. According to Pullen this is from Thebes.

Serpentina Fiorita—Purple streaked with white.

Serpentina Granatifera — Greenish-gray with metallic rose spots, or ruby spots edged with transparent olive green, or brownish-green tending to gray, with crystals of granite.

Serpentina Moschinata Verde—Dark green streaked with light green and stained with greenish or pinkish-yellow.

Serpentina Pavonazzo—Violet, fringed with pale green and streaked with pure white.

Serpentina Reticolata dell' Elba—Greenish veins on dark purple.

Serpentina Tigrata—Very dark green lichened with pure fleecy white, and transparent green.

Serpentina Verde E Pavonazzo—Green scattered with purple.

Serpentina Violacea—Ashy violet with white veins.

*Serpentine* or Ophite, or Ranocchia.

A compact crypto-crystalline or fibrous mineral substance occurring in rock masses which commonly present dark green colors variously mottled.

Nearly all Verde Antiques belong to this class and differ from true marble in chemical composition, being essentially a hydrated silicate of magnesium, usually mixed with metallic oxides such as iron, nickel and chromium.

*Serpentine*

Commercially known as marble.

Is a hydrated silicate of magnesia, massive, or foliated or fibrous, soft.

Color varying from pale leek green to dark olive green or reddish-brown.

Often associated with diallage rock. Mineralogists have separated this rock into the following varieties:

No. 1—Precious, or Noble Serpentine. Comprising the purer translucent and massive varieties, with a rich oil green color.

No. 2—Common Serpentine, or the Opaque varieties forming rock masses, like those of the Lizard (Cornish Green), Portsoy, Anglesea and Zoblitz.

No. 3—Fibrous Serpentine. Including Baltimorite, Crysotile, Metaxite Picrolite and Amianthus.

This mineral occurs mixed with calicite, or dolomite, forming the so-called Verde Antique marble or Ophiolite, Ophite or Ophicalcite.

*Serpentino Verde Antico*

This name was applied by some writers to the Ancient Verde Antico and by others to Green Porphyry.

*Serancoline*

Same as Sarrancolin.

*Seravezza Quarries*

See Altissmo Statuary
Apuan Onyx
Arabescatto
Bardiglio Fiorito
Bleu Turquin
Breccia Violetto
Breccia di Smyrne
Fior di Persica
Parona Statuary
Porracci Statuary
Violetto di Brocat

*Serra de Arrabida*

See Arrabida.

*Sette Basi*

The Roman name for Skyros.

*Settebasi Marbles*

This name is given to marbles used by Septimius Bassus in the erection of the Villa Roma Vecchia on the Via Tuscolana and the following list and description is from Pullen's "Ancient Roman Marbles." Many of the marbles with the Settebasi prefix are, no doubt, identical with marbles bearing another name listed elsewhere.

Settebasi Bianco Breccia—Almost pure white, with faint stains of blood red.

Settebasi Biancastra Breccia—Pure chalky white, with veins of gold and greenish-gray.

Settebasi Bigia Breccia—Fine network of very pale yellow and purple with small pebbles of dark red and gray.

Settebasi Bigia Giallastra—Gray with tinge of yellow.

Settebasi Principe—Lilac white, mapped and streaked with coast lines.

Settebasi Bruna Giallastra Breccia—Yellowish-brown.

Settebasi Cupo Breccia—Very dark violet.

Settebasi Dorata—Large stones of white on chocolate ground smeared with gold.

Settebasi Gatteggiante Breccia—Cream color, clotted purple, and yellow with blood red streaks and transparent white.

Settebasi Gialla Breccia—Ivory cream, and yellow linear pebbles on rivered lilac ground.

Settebasi Mandolata Breccia—Small pattern, almond shaped pebbles, tinge of orange.

Settebasi Pavonazza Breccia—Pinkish-white or light gray pebbles on dark purple ground.

Settebasi Pavonazza Angolosa Breccia—Yellowish-white and pin on chocolate.

Settebasi Pavonazza Confusa Breccia—Confused marking, flush of pink.

Settebasi Pavonazza Fiorita Breccia—Very linear and minute violet and cream fleshed with gold.

Settebasi Persichina Breccia—Yellowish brown pebbles on faint lilac.

Settebasi Polcroma Breccia—Bright green stained on white.

Settebasi Poligonia Breccia—Flesh colored white pebbles angular in form divided by purple lines.

Settbasi Rossa Breccia—Parallel veins of rose, pink, violet, and white.

Settebasi Rossa Schiacciata Breccia—Crushed.

Settebasi Rossastra Breccia—Gray and yellow with flush of pink.

Settebasi Venata (Principe)—Bluish-white, veined with purplish-gray and netted with gold.

Settebasi Breccia—Tinge of green.

Settebasi Viclacea Breccia—Gray and lilac.

*Setubal*

See Arrabida.

*Sfrangiato*

See Bigio Antico Sfrangiato.

*Sgaluppa*

One of the quarries producing Roman Travertine.

*Shangrow Quarry*

See Mountain Dark.

*Shan-Si Province* or Shen Si Province.

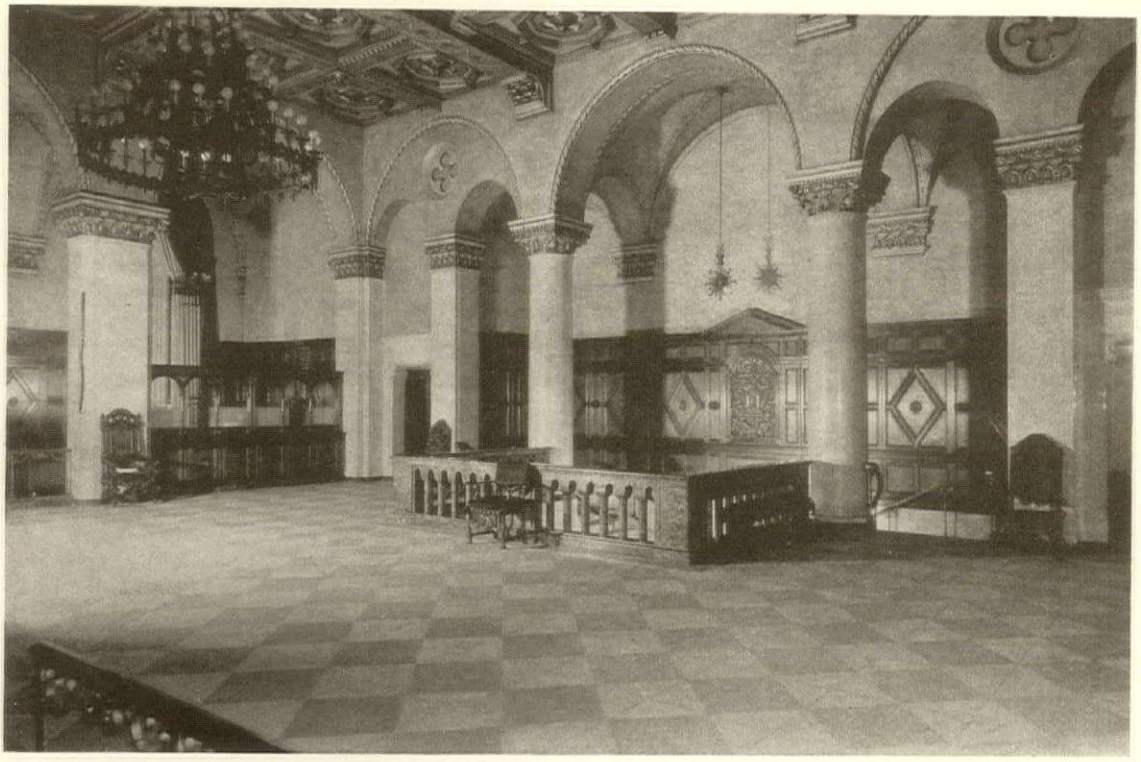
This province of China has large deposits of limestone and marbles.

*Shefford County*

Jaune Royal, Light Jaune Royal, Rose Royale, Royal Veined White and Violette marbles are quarried at South Stukely, Shefford County, Quebec Province, Canada.

*Shell Marbles*

Marbles composed of shells or shell fragments are known as fossil or fossilized marbles, or Lumachella marble.



Banking Lobby of the Grand Rapids Trust Company, Grand Rapids.

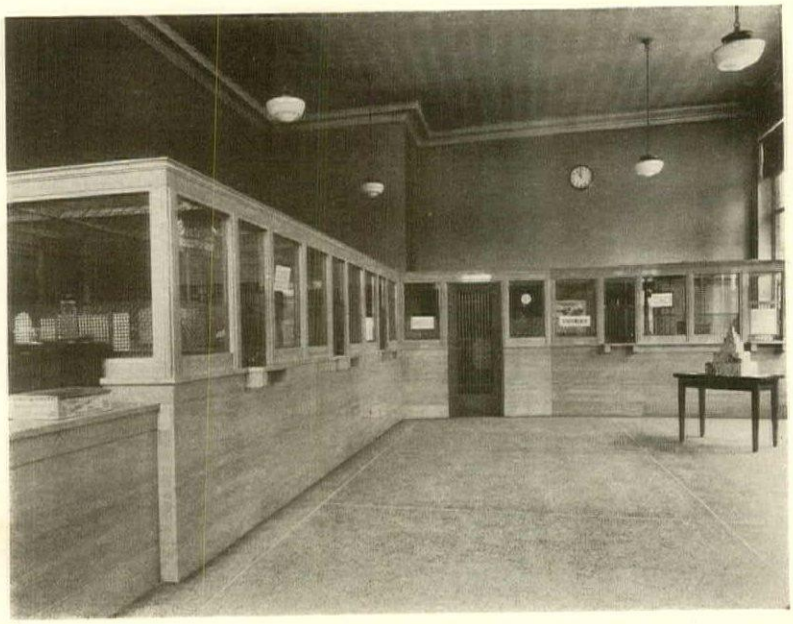
*Architects:* SMITH, HINCHMAN & GRYLLS, Detroit, Mich.
*General Contractors:* OWEN-AMES-KIMBALL CO., Grand Rapids, Mich.

The floor of Italian and Domestic Travertine is of unusual design, and equally unusual is the balustrade in Greek Tinos marble. The walls, pilasters and columns are of Botticino marble.

DRAKE MARBLE COMPANY

*Interior Marble Work*

ST. PAUL, MINN. - - MINNEAPOLIS, MINN.



PENINSULAR STATE
BANK BRANCH
Warren and Harding Avenues,
Detroit, Mich.

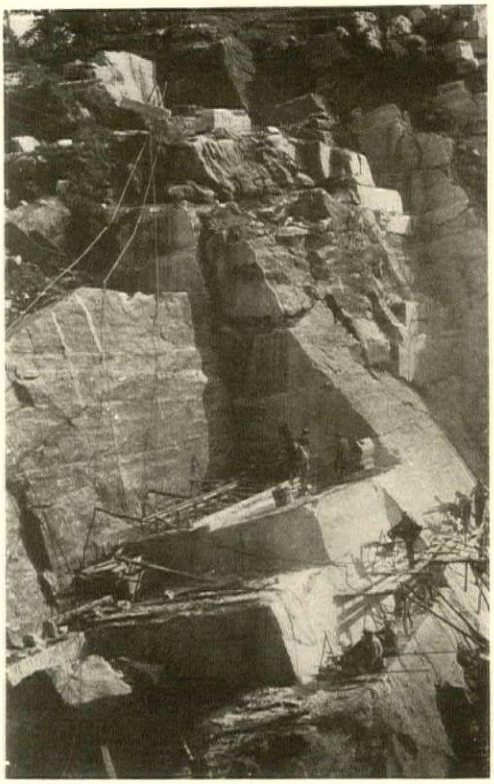
This installation by us illustrates the use of Veined Carthage Marble for wall wainscoting and counter screen.

GEORGE V. POTTLE, *Architect.*

CHRISTA-BATCHELDER
MARBLE COMPANY
DETROIT MICHIGAN

*One of the Craig quarries*

PRODUCERS of the following brands of Tennessee marble, blocks, slabs, tile and border:

LaMarr Gray
Fontaine Gray
Victoria Pink
Marmor Pink
Dark Cedar
Craig Pink

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